into the one the details furnished by the other, we shall completely understand the form which the Maxentian Basilica assumed. The nave, for so we will term it, consisted of three huge compartments of Roman vaulting, really resting upon piers, but apparently owing their support to eight magnificent columns, of which several remained till they were removed under the pontificate of Paul V. for the adornment of the church of Santa Maria Maggiore. On either side, the lofty arches opened into as many vaulted apartments, which, resting on one side on the piers of the nave, and on the other on the piers inserted in the wall, formed the side aisles. Windows (in the nature of clerestory windows) were pierced in these lateral walls of the aisles, whilst the inferior height of these collateral portions allowed, or rather required, the insertion of other windows in the walls supporting the arched roof of the nave. The nave terminates in the usual semicircular apse, but we also find in this Maxentian Basilica another apse, proceeding from the middle division of the side aisle. Bunsen supposes this lateral hemicycle to have been a subsequent addition: and in his plan he meets it, as it were, on the opposite side, by an entrance. Speaking, however, with entire respect for the opinions of so competent a judge, we see no reason for supposing that this second apse was other than an original portion of the building; and if we are to conjecture, we would rather suppose that, as required by symmetry, and as in some degree evidenced by what we shall term derivative buildings, there was an opposite apse, giving to the whole structure somewhat the form of a cross.

This Maxentian Basilica is the only specimen now subsisting at Rome of the vaulted basilica of the lower empire. But the principle of construction which it elucidates, had become incorporated with architectural science.

Whatever may have been the original use of the structure so well known as the *Palais des Thermes*, the halls and chambers presented to the inhabitants of Lutetia the model afforded by the capital. Quitting the Seine we advance towards the Rhine. The same style prevailed in other portions of Belgic Gaul. *One* venerable city yet subsists (we shall soon arrive at it), in which we may behold the walls and arches of the baths, imitating, though humbly, the mansions of luxury provided by Caracalla; and here we trace, united with more recent constructions, the outline of a basilica, combining with the *double apse* of the Ulpian basilica the piers and vaulting of Maxentius. Whether the result of the imagination of another people, or the exertion of an inventive faculty, other buildings in the same locality, though erected under the Roman domination, display forms equally unknown to Rome;—double gateways—portals, rising in successive stages of decoration — projecting towers, whose semicircle offers ranges of arches which may have been suggested by those of the coliseum, but which, in this example, assume a totally different character, from the smallness of their scale.

In describing the basilica of Maxentius, we have, as it were, involuntarily described a Romanesque cathedral. The familiar terms of mediæval architecture convey the most intelligible notions of a construction which the technical nomenclature of the classical age cannot define. Alipius, who enjoyed the patronage of Julian, might have enabled us to describe in architectural phrase the interior arrangement of the Maxentian basilica: Vitruvius gives us no help at all.

Whilst the origin of the *Romanesque* is unquestionably to be sought in the imitation—the degradation, if you choose—of classical architecture, the character this style assumed beyond the Alps, shows a great independence of the Christian basilica of Rome. The Christian architecture of Rome and the Teutonic Romanesque are in the nature of cognate languages derived from the same mother tongue, whose characteristics testify their common origin, but establish their distinctive differences. The roots may be the same, but in each there is a diversity in the inflections, a variety in the construction, a nationality in the phrase."

The writer then proceeds to examine where the mode of building, which afterwards spread over the largest portion of western Christendom, arose.

"In the recollection of the traveller, the scenery of the Rhine and Moselle will always be connected with the venerable ecclesiastical buildings decorating the banks of these rivers, and spreading on either side in the regions once possessed by the prince-prelates of the empire. Abounding with manifest imitations of Roman architecture, and therefore very analogous to those which he may have seen in England or in France, many peculiarities nevertheless shew that they belong to a distinct genus. Tall square bell-towers, consisting of many stories, divided from each other by corbel tables, falling down into semi-circular festoons, and these festoons running down at the angles into flat or slightly projecting pilasters, which panel the walls, afford the first lines which are inserted in the sketch-book. The draftsman will then have to add the round arched windows, usually in couplets, supported by a short central pillar, nearly like what is found in some of the towers now considered to be Anglo-Saxon. Notwithstanding this one similarity, the slenderness of the German Glocken-Thurm, and its many stages, ending in a pyramidical roof, give it a character entirely different from our own structures. The sanctuary, presbytery, or choir, always ends in a portion of a circle or polygon. The exterior of the apse is ornamented by an open gallery; a range of arches, standing upon small columns or shafts, sometimes formed into groups, occurring at symmetrical intervals, or by panellings imitating the gallery. The larger churches exhibit a remarkable peculiarity—a double choir, found in no other part of Christendom; an apse at the east end, an apse at the west end; and not unfrequently the transepts take the same form. Nor are those features confined to the immediate vicinity of the rivers; they extend through the whole of the ancient imperial dioceses—*Cologne, Treves, Worms, Mayence, Spire, Constance*; and if we pass into the imperial territory now annexed to France, we shall find a specimen, and a very remarkable one, as far as *Besançon*.

As the traveller then pursues his journey towards Italy, crossing the Alps by the ancient passes of the Mont Cenis or St. Gothard, the same form still appears, excepting that the double choir is no longer apparent. Trent has her cathedral in this style. It extends over the whole of Lombardy, which includes the modern Piedmont, Parma, Piacenza, and Modena. In Tuscany this *Moselle-Rhenane* style contends with the Roman Basilica. With some slight though distinctive alterations, which will first have become apparent in the St. Gothard's pass, the Glocken-Thurm annexes itself, though as an extraneous adjunct, to the Papal Basilicas. Tuscany displays the style in question, though more rarely. Lastly, it meets with and abandons us at Rome. Unwilling as the ancient capital was to adopt ultramontane taste, the usage of the bell-compelled her priesthood to employ the Teutonic structure; and in one example at least, San' Giovanni e Paulo (of which Mr. Knight has given a plate and description, No. xxii.), the sacred structure originally raised by the Roman patrician Pammachius, husband of Paulina, St. Jerome's sister, was replaced by a building of which the design was brought from the colonies of Germany or Belgic Gaul.

Now this general similarity of style was not the result of accident, taste, or fancy. The buildings are, in the strictest sense, *historical illustrations* of the countries to which they belong. They are portions, so to speak, of its *historical costume*. Architecture is the *dress* of man in the aggregate, of human society. If the region in which this Teutonic Romanesque style prevailed be traced out upon the map, it will be seen to agree very nearly with that portion of the empire of Charlemagne which was assigned to Lothar, his grandson."

At Treves the writer finds the *one* example of a Basilica consecrated as a Christian church, in which you see the Corinthian capitals just displaying their foliage. This he considers the model for the structures which, far more than those of Rome, assisted in the development of Christian architecture.

For want of space we abandon the Romanesque for that to which it led:—

"Bunsen adopts a theory similar to that suggested by a reviewer of Mr. Knight's 'Sicilian Antiquities' in a contemporary journal (*Ed. Rev.*, vol lxix. p. 95). Gothic architecture was not the result of an accidental development of art, of obscure masons and labourers of the trowel and mallet advancing and halting in their attempts, until the work started into perfection; but the creation of the genius of some *one* great master, employing the forms and availing himself of the ideas existing in or suggested by the edifices of his age, but who combined them with that power which constitutes originality. He cast the Gothic style at one jet, with all its peculiarities.

In what school was *he* trained? Evidence, we believe, exists, enabling us to conjecture the individuals under whose influence the talent of the *Protogoth* was fostered; but if we can guess at the teachers, we are denied the name of the disciple. Like so many other benefactors of mankind—for *he* was a benefactor who provided for future generations the hallowed glory of the sanctuary—he will probably always remain concealed.

In the continental Gothic, the *main idea* of the Basilica was consistently maintained. Compound shafts became clustered columns; ascending with increasing boldness, the vaulting rose amidst the pointed arches — but the main type continued unchanged. Each region, however, had some peculiarities. *Berne* and *Lausanne* may be compared with Aracœli and St. John Lateran for their plans. Both have the apse, but Lausanne the transept, copied from the Augustan Basilica. Although Rome did not adopt the Teutonic or Gothic style, still she constantly influenced her daughters. But the changes in Liturgical usages naturally affected the buildings in which the rites were to be celebrated. The multiplication of altars necessitated a multiplication of chapels; hence the magnificent plan of Cologne, which exhibits a crown of chapels surrounding the apse of the Roman Basilica. The plan is very remarkable, for Pisa was evidently in the architect's mind. In England, our *Gothic* architects rejected the apse almost unanimously; at least we cannot recollect more than one unequivocal example to the contrary—Westminster Abbey. In other cases, allowing for interpolations, and for the prolongation by the building affectedly (and often erroneously) called the Ladye Chapel, the east end of our Gothic churches terminates in a straight line, so that the national form of our choir and presbytery was rectangular. In Italy, the apsidal form prevails in all the Gothic churches; we doubt if more than *one* example can be found of a rectangular termination, and we shall soon see the importance of marking this contrast.

Mr. Knight has made the very important discovery, that Gothic architecture was *introduced into Italy from England*. The English traveller who enters the church of *Sant' Andrea* at Vercelli, will at once be surprised at beholding an edifice repeating the most familiar features of the style, to which the name of *early English* has been applied. The plan of Sant' Andrea is entirely English; pronounced and decided cruciform transepts; a straight-lined rectangular choir; lancet windows, supported by tall detached pillars; simple-foliaged capitals; the plain groined roof. There is somewhat of a foreign accent, if we may use the expression, apparent, if you closely examine the details; yet, in spite of this foreign accent, you might almost suppose yourself at Salisbury.

If the traveller inquires who was the founder of this magnificent structure, he will hear a name which often occurs in the pages of Matthew Paris. It is that of the Legate, Cardinal Wala, or Guala, who appears as an influential statesman in English affairs during the eventful period of the last years of John and the accession of Henry III., when it seemed as if the crown of England might be transferred to a foreign dynasty."

Guala's architect was a French ecclesiastic named Thomas, but there is every reason to believe the working drawings were brought from England. The Duomo at Milan is a transplantation from Germany, with the same prototype as Cologne or Strasburg. Concurrent with the erection of this splendid specimen of the "Gotico Tedesco" in Italy, was the revival of the classic style as commenced by Brunelleschi, and here the writer ends the article from which we have so largely quoted.

SOMERSET LUNATIC ASYLUM.—In reply to various correspondents we are informed that the selected design for this building is by Messrs. Scott and Moffatt.

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